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Fig. 1. GREEK SCULPTURE. Circa 300 B.C. *Height 17 inches.*
A recent gift by an anonymous donor.

A PRAXITELEAN STATUETTE

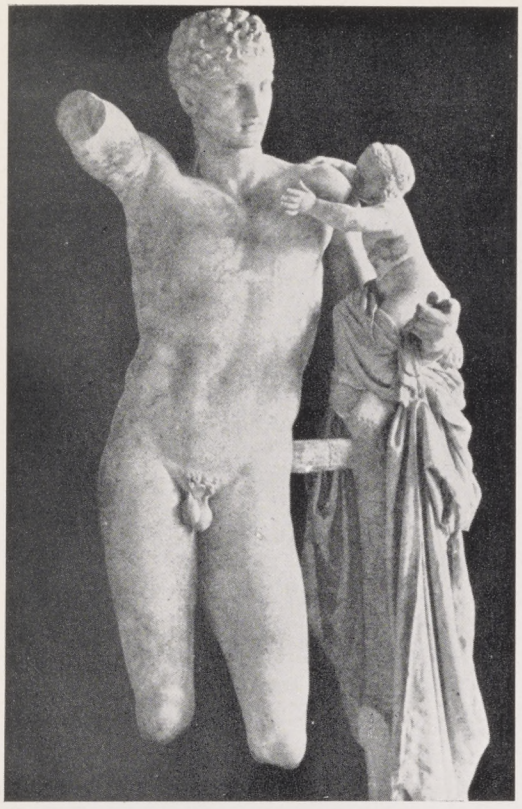
AN IMPORTANT Greek sculpture, of Pentellic marble, was recently donated to the Los Angeles Museum by a most generous friend. Produced about 300 B. C., the statuette apparently copies an original of the Fourth Century. It is so splendidly proportioned as to convey the impression of a life-size work (fig. 1).

Since our knowledge of Greek sculpture is derived, in the main, from Roman copies, it is always a thrilling event when a work of Greek origin is presented to our study. We are thus frequently enabled to fill in certain gaps in our knowledge of ancient art. And it is, indeed, my impression that we have in this newly-arrived statuette an opportunity to conjecture on the appearance of certain recorded, but now lost, originals by Praxiteles.

The sculpture appears to have been out of ground for a considerable time. It was undoubtedly found in a fragmentary state, and, when first joined, must have presented a quite different appearance. I would say it has been twice mended and once remodeled, by inexpert and over-eager fingers; which, in an effort to make it blend in proportion to the truncated torso, have so trimmed and smoothed the irregularly-projecting fragments that certain identifying characteristics were destroyed. We can, therefore, only conjecture on the identity of the statuette. We are told that no alterations occurred since the year 1881, when the statuette was in the possession of one Alfred Bertel, in Zurich, Switzerland; that it passed into the collection of Karl Haberstock, Berlin, Germany, in 1911; that it passed to the Axel Beskow collection, Stockholm, Sweden, in the year 1919; from which it was acquired by its most recent owner not many years ago. As to its provenance and original appearance there is no record.

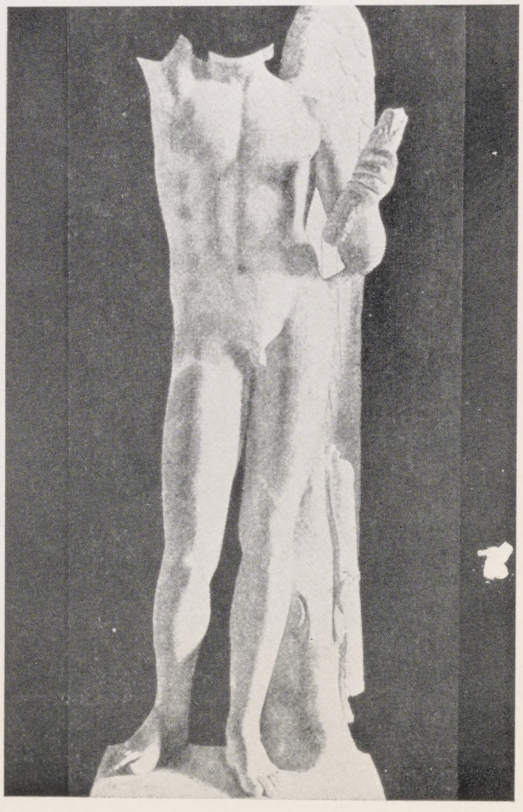
That it is a work in the style of Praxiteles there can be little doubt, since most of the Praxitelean characteristics are discernible in our statuette. Compare it to figures 2, 3, and 5. Note the gracefully-relaxed posture; the charmingly-undulating torso produced by the sinuous "Praxitelean curve;" the various parts flowing softly and gently into each other; the pensive and somewhat feminine quality; the supple contours, so admirably conveyed that the muscles may be felt "beneath the skin". Each separate part of the anatomy, when compared to his other works, leaves little doubt as to the Praxitelean character of our statuette. The curves and outlines of the Hermes are in evidence; although the supple and rotund breasts suggest an earlier work, when the Polycletan modeling still influenced Praxiteles. The umbilicus is a clean-cut and deep perforation, as in the Hermes, the Eros of Centocelle, and other works. The form and position of the thighs is almost identical to the Dresden Satyr, the same but in reverse to the Hermes. The knees have the same contours as those of the Hermes. And, since our statuette presents a little more of the lower leg than the Hermes, we know that its feet were placed exactly as those of the Dresden Satyr.

Upon seeing photographs of the piece, in 1930, Dr. C. Blumel, of the Staatliche Museum, Berlin, declared: "I consider the piece an antique torso of a boy, carefully worked, and belonging perhaps to a statue of an Eros. The time may be considered late Hellenism. The *sfumature* of the surface in this type of work may be found in works originating in Alexandria." On the other hand, the eminent American archeologist, David M. Robinson, upon seeing the photographs, recently declared: "I feel that it is an important work and a Hellenistic original, dating between 300 and 200 B.C., and I believe that it is a copy of some Satyr or Dionysus of Praxiteles. It may be a Satyr with a goat's skin beside him, as I seem to see a goat's hoof. I don't believe with you (this writer) that is an Eros and I think the marks on the









back are not those of wings." Your humble writer finds himself partly in agreement with each of those eminent authorities. I believe with Dr. Blumel that it is an Eros, and with Dr. Robinson that it is of Praxitelean origin. My task, therefore, seems to be primarily to identify the SUBJECT of our statuette. Is it an Eros, a Satyr, or something else?

Whether an Eros or a Satyr the fact remains that all the nearest comparisons are of Praxitelean origin, and among the best works of that Master. But, before attempting analysis, let us enumerate those sculptures of male figures which are most generally conceded to be of Praxitelean origin; because I believe that in at least one of these we shall find a clue to the identity of our statuette:

1—HERMES AND THE INFANT DIONYSOS, *Olympia Museum.* (Figure 2)[1]
2—SATYR POURING WINE, *The Albertinum, Dresden.* (Figure 3)[2]
3—SATYR: "THE MARBLE FAUN", *Capitoline Museum,* Rome.[4]
4—APOLLO SAUROKTONOS, *The Vatican Museum,* Rome.[5]
5—EROS: "L'AMORE DEL VATICANO," *Vatican Museum,* Rome.[3]
6—EROS, *The National Museum,* Naples.[6]
7—EROS FROM THE PALATINE, *The Louvre,* Paris. (Figure 5)[7]

There were no doubt other works by Praxiteles; for ancient writers have referred to some of them. Of probable others there may be no record at all. And the original appearance of a few may be conjectured from existing Roman copies. Of all these works only one, the Hermes with the infant Dionysos, from the Heraion at Olympia, is known positively to be an original work by the hand of Praxiteles. The rest are copies; some being Hellenistic, some Roman. And most of these are life-sized figures; although a few statuettes are said to exist.

At first glance our statuette brings to mind nothing less than the Hermes itself; yet, on closer observation, it will be seen that the Hermes was not the model for this figure, being in reverse position. It is as though we were seeing the reflection of the Hermes in a mirror. And I doubt that any artist copying that work would have hazarded such reversal. Its pose, as Dr. Robinson must have noted, most nearly approximates the Satyr, in Dresden; although the right arm and head were, I believe, differently posed. But a basic reason compels us to eliminate both the Hermes and the Satyr as possible models for the Los Angeles statuette; since they portray youths in their twenties while ours portrays a boy in his 'teens. It is true that the Satyr Capitolinus, and a Satyr torso in the Louvre, portray boyish figures; but their pose is quite different and there is no leopard-skin strung across the shoulders of our statuette. Our comparisons, therefore, would seem to narrow down to the Apollo Sauroktonos, or Lizard-Slayer, and to a few known Eros figures. The Apollo being in a distinctly-different pose, from most of the other Praxitelean figures, may be eliminated for that reason. Of the Eros figures we may eliminate the Eros of Centocelle,[3] in the Vatican, because there is not enough of it left to warrant analysis of subject, and the Eros in Naples[6] because it appears to be a Roman copy of a late Hellenistic work, only distantly related to Praxiteles. Its small wings suggest a later conception rather than a Fourth Century work.

The nearest possible comparison, in my opinion, is the Eros from the Palatine, now in the Louvre, (fig. 5), which portrays a boy of about the same age as ours. More important, it retains one of the great wings to identify it (though many other portions of the figure are of late and poor reconstruction.[8]) And it should be noted that the great wings cling to the lower-left portion of the body, as ours seem to have, and the large end-feathers extend to just below the knee; where traces of such may be seen in our statuette. It is, indeed, this

OPPOSITE PAGE, UPPER LEFT, Fig. 2—HERMES, Olympia.
UPPER RIGHT, Fig. 3—SATYR, Dresden.
LOWER LEFT, Fig. 4—REAR VIEW OF Fig. 1.
LOWER RIGHT, Fig. 5—EROS FROM THE PALATINE.

bit of detail, but vaguely visible in the fragmentary appendage, that gives us the clue to the identity of the Los Angeles statuette. It is a tiny clue, and the baffling outlines that now appear are, really, the mutilations of the "restorer." The goat's hoof which Dr. Robinson "seems to see" is only an illusion conveyed by the photograph. I am sure he would so agree were he to see the original. I feel, therefore, that our statuette represented an Eros, with great folded wings which rose above his head and clung to the body from the waist to below the knees. And I am of the opinion that the size, shape and nature of the declivity on the back of our statuette, (fig. 4), would indicate that the wings were sheared away from shoulder to waist (the statuette being probably so found). The presence of such wings would, incidentally, account for the somewhat unfinished appearance of the back; since it must be noted that the groove of the spine, clearly defined in Praxitelean works, seems to be totally lacking here. An apparent flatness of the upper part of the figure, and the somewhat forward-leaning attitude of the torso, would seem to require the addition of wings to give the work its natural balance. In nearly every known representation of the winged Eros, whether in large sculpture or small, the figure is invariably presented as leaning well forward. Since, in the Hellenistic and then the Roman period, Eros became popularly accepted as a young boy with small wings, usually in a running or flying attitude[9]; whereas in previous centuries he appears as a young man, with large wings,[10] we may assume that the Los Angeles Eros copied an original Praxitelean work of the Fourth Century.

The god Eros, with his youthful feminine charm, would naturally be a subject which would appeal to Praxiteles; for he is the very artist who was as famous for his Erotes as for his Satyrs. And we hear of several such statues by him. We know, for example, that he carved an Eros, the Greek god of love, which he regarded as one of his most successful works.[11] Indeed, its ancient celebrity almost equalled that of the Aphrodite of Cnidus, and Cicero says that Thespiae, where it was, was visited solely to see it, "there being no other reason for going there" . . . Another Eros by Praxiteles stood at Parium, and we gain a faint picture of it by the little reproductions of it on Roman coins struck in that town.[12] The pose corresponds to the Hermes at Olympia. It is a youth with medium-long wings which do not, however, touch the lower part of the body. And it is safe to assume that there were other figures of Eros that Praxiteles made. But, unfortunately, no copies of them have been definitely identified. I feel inclined to conclude, therefore, that the Eros in Los Angeles copied a work by Praxiteles of which no other copies are known to exist.

So that we may visualize the statuette as it may have appeared, when complete, I would reconstruct it as follows:

It is the figure of a young boy, standing in an easy relaxed attitude. His weight is supported by the left leg. The right leg is flexed at the knee; the right foot, resting on the half-toe, is slightly behind the left foot. He faced half-way to right; glancing downward in a quiet and pensive expression. The left arm, bent at the elbow, rests gently on the hip, the hand holding a bow or other attribute of Eros. The figure leaned on the RIGHT elbow (perhaps the outstretched arm) upon a column (which was the main support and which is now entirely missing).[13]. Great wings emanated from his shoulders, rising above his head, resting folded upon each other close to the lower part of his body. A short column (or other support) at the rear and left of wings may have helped to support their weight.[14]

* * * * * *

In these days of turmoil and uncertainty a gift of this nature assumes a double significance. As we contemplate its grace and calm repose, and consider the centuries of tribulations through which it has traversed, we realize that — through all the vicissitudes of time — beauty and truth shine on, eternally, to calm, to guide, and to inspire.

VICTOR MERLO

NOTES

1 Richter, *Sculpture and Sculptors of the Greeks,* p. 257. "This is the only original statue by a known Greek sculptor of the first rank which has survived . . . In beauty and finish of modeling it so far surpasses the Roman copies by which we mostly have to form our conception of Greek artists that it supplies us with a new standard, and helps us to transform in our imagination the other works which have survived only in inferior replicas." See Figs. 444, 664, 665, 667.

2 Id. See Figs. 682, 683, 684. Also Furtwangler, *Masterpieces of Greek Sculpture,* p. 313, "the Satyr (in Dresden) is of an earlier date than the Hermes, and it is as a youthful work of Praxiteles that we must consider it. Its date lies between 370 and 360 B.C."

3 Furtwangler, p. 314, attributes to Praxitelean origin this work, declaring: "It must have been another creation of the sculptor's youth, and, to judge from the number of extant copies, must have been . . . celebrated. I know of seven copies of this Eros, of presumably the same size as the original (about life-size), and four statuettes."—*Guida al Museo delle Sculture del Vaticano,* p. 65, No. 250.

4 Richter, p. 263. "The ancient writer, Pausanias, tells of a Satyr in the street of Tripods: 'of which Praxiteles is said to have been extremely proud'." Id. p. 264. "One of the best copies is in the Capitoline Museum, Rome, (Fig. 54), and a fragment of exceptionally good workmanship is in the Louvre."

5 Id. Fig. 675.

6 Furtwangler, p. 314, Fig. 134.

7 Id. p. 313: "To the same period (as the Dresden Satyr) belongs a second work by the same artist like at all points to the preceding. It is an Eros, of which we have a good copy in a torso from the Palatine, which has been restored and is now in the Louvre (Fig. 133). That an Eros should be the nearest counterpart to the Satyr is a confirmation of the Praxitelean origin of both, for Praxiteles is the very artist who was as famous for his Erotes as for his Satyrs."

8 Id. Fig. 133 leaves out the restored head and left arm. Left forearm, right leg, left knee, and right foot are restored. The beautiful large left wing is antique.

9 Richter, Fig. 94, Morgan statuette; Fig. 221, Tanagra statuette.

10 Richter, Fig. 477, Boston (Throne) Relief; Fig. 705, Sculptured Drum from Ephesus. Rodenwaldt, *Die Kunst der Antike,* Pl. 411, Sculptured Drum from Ephesus. The Merlo R. F. Hydria, Los Angeles Museum. Spinazzola, *Le Arti Decorativi in Pompei,* Pl. 71, Nuptials of Helen and Paris, relief.

11 Furtwangler, p. 317, "Praxiteles (was) the most celebrated portrayist of Eros."

12 Richter, p. 261, Fig. 676.

13 On first view, deceived by the existing fragment on the left, we may be inclined to assume that the figure rested on its left elbow. So it appears when we view the figure from the front. But the side view will convince us that the figure is not LEANING on its left elbow at all, and that what appears to be the support is really a portion of something else that was close-to but BEHIND the arm.

14 Although we see fragments of the iron dowels, by which the arms and head were joined to the figure, there is no evidence of dowels to support the wings. I must conclude, therefore, that they were carved from the main block, as the unfinished back and the mass attached to the lower part of the body would attest.



Figure 1—CARVED WOODEN MASK, HEAD OF CHRIST, STATE OF GUERRERO, MEXICO.
Robert Rowan Coll.

MASKS IN A NEW WORLD DRAMA

NATIVE DRAMA was an important part of life in the New World at the time of the Conquest. In the capital city of the Aztecs, in Mexico, were persons whose sole occupation it was to entertain the ruler, Montezuma, and to carry out the dance-dramas which were the means of invoking cosmic forces such as wind, water, and sun. Upon these an agricultural people depended. Such dramas were regulated by the ceremonial calendar, the *tonalamatl,* and served to mark the calendric cycles, the seasonal equinoxes, and the endless round of propitiation ceremonies which kept life good and still favorable before the gods.

To the conquering Spaniards these dramas were a source of wonder. Later they were used as an effective means of implanting Spanish influence. Bernal Diaz del Castillo describes the court of Montezuma and its players,

> "Let us go on and tell about the great number of dancers kept by the Great Montezuma for his amusement, and others who used stilts on their feet, and others who flew when they danced up in the air(1) . . . . and I may say that there was a district full of these people who had no other occupation."(2)

No day passed in ancient Mexico without some religious rite essential to the continued well-being of the people. In many of these masks were important. The mask creates anonymity for the performer, places him outside and above humanity. Through it he loses identity and comes close to the invoked spirit.

This use of mask has persisted to the present day, and throughout Central America dances can be seen which still carry some elements of the old native masked dances, now combined with European features. The clearest survivals of the old are to be seen in the animal characters which are part of many ceremonies. In ancient times animal dances were important ceremonies performed before a hunting party set forth. The animal spirit must be propitiated, and man put in harmony with it, lest it withhold game from the hunters. This was an idea that held the minds of Indians in all parts of the New World. The Plains Indian and the Pueblo Indian performed similar rites before hunting or killing large game.

In Guatemala there is a surviving "Deer Dance" that has its roots in the old hunting dances of the Maya Indians. The characters are an old man and woman who own several animals: the deer, a jaguar, puma, and monkey. The individuals who impersonate these characters do so in fulfillment of a vow.(3) Figure 3 is a mask from this "Deer Dance" probably representing the puma. The carving of the hair and whiskers has a distinct Oriental feeling, an influence that recurs on many post-Conquest masks. The monkey is another animal character surviving from ancient times. It is featured in "The Bull" dance of Guatemala. The monkey mask of Figure 4 is an old one, and thin lamina of mica have been inset for eyes. These two animal masks are part of the Museum's collection from Kenneth MacGowan, well known authority on masks, whose private collection is outstanding nationally.

This religious use of masks was not new to the Spaniards. In their own country masks and burlesque mimicry of certain ceremonies were part of the church's activities. This held until the 18th century when drastic laws were enacted prohibiting such use of masks. The church, however, held onto these as a means of converting pagan peoples. The effect of this is very apparent in the New World.

(1) The Volador, a dance celebrating the end of one 52-year cycle in the calendar, and the beginning of another. This dance is still to be seen in the Totonac country of eastern Mexico.

(2) Bernal Diaz del Castillo. True History of the Conquest of New Spain. Hakluyt Society, Series 2, Vol. 24, p. 68.

(3) It is interesting to note that in Spain the *Cofradias* or penitentes took part in Holy Thursday processions as a result of a vow. The *Confradias* of Guatemala today are religious fraternities which control ceremonies.



Figure 2—BAILE DE LA CONQUISTA at GUATEMALA. Photo by V. L. Annis.

Native dances at the time of the Conquest were regulated by the *tonalamatl*. It was a short step to re-align these to take place on the Saints' days. Thus the early Spanish padres reshaped native religion (outwardly) to fit the Christian calendar. Gradually new elements were introduced, taken from the dance-dramas of Spain and the mystery plays of Europe. Most important of these introductions was the "Baile de la Conquista," a purely Spanish drama of the conquest of Spain over the Moors, and symbolizing the conquest of Christianity over paganism. No single dance is as widespread today in Central America as this Conquest dance. Its characters and elements vary with different localities, but it is essentially the same. Figure 2 is the "Baile de la Conquista" at Totonicapan, Guatemala. Here the dance has acquired native elements. The figure nearest the camera, dressed in elaborate Spanish costume of embroidered, bespangled velvet, mask, and red curls, impersonates the last great Quiché leader, Tecum Uman. This was the brave ruler defeated in battle by Pedro de Alvarado in 1524, which marked the end of the Quiché nation. The actor is distinguished as Tecum Uman by the quetzal bird added to his headdress. Otherwise he wears the same costume as the Spanish impersonators. All the dancers carry small shields and batons. One carries a replica of a spontoon. The "Baile de la Conquista" has been interpreted as representing the conquest of the New World, but this is not the case and any New World elements, such as Tecum Uman, have simply been added to the original Spanish-Moorish conflict story. In some local areas Cortes and Alvarado are characters added to the drama.

Additional direct transplanting from Spain to the New World is to be seen in the dance of "The Moors and Christians," a dance again symbolizing the triumph of Christianity. The patron saint of the Spanish soldiers, Santiago or San Diego, is usually a character in this dance, appearing with a wooden hobby horse attached to his girdle front and back. The Spanish costume is the usual elaborate style, and that of the Moors is distinguished by a turban, or cap that terminates in a Mohammedan half-moon with a large 'kerchief that drapes across the lower face. The theme is always the conflict between the Moors and Christians. Pilate and the Pharisees are often characters. The mask from the State of Guerrero, Mexico, in Figure 5 is said to represent the Pharisee in this dance, and comes from the Kenneth MacGowan collection in the Museum. The exaggerated nose and movable, off-center, chin are reminiscent of the grotesque Tastoanes, characters appearing on Santiago Day in certain parts of Mexico. These Tastoanes represent the Indians in the conflict of paganism and Christianity.(4)

The dance of the Moors and Christians is still celebrated in some provinces of Spain, with the two sets of characters just described. It is noteworthy that in this dance the actors exchange positions, the dance itself being considered the important thing. This recalls the Indian custom, just described, of emphasizing the dance by costuming both Indian and Spaniard alike in the "Baile de la Conquista."



Fig. 3. LION MASK, wooden, used in "THE DEER DANCE," Totonicapan, Guatemala. Kenneth MacGowan, Coll.
Fig. 4. MONKEY MASK. Used in dance of "THE BULL." Late 19th Century, Totonicapan, Guatemala. Kenneth MacGowan, Coll.
Fig. 5. WOODEN MASK OF PHARISEE, used in dance of "MOORE AND CHRISTIANS." Guerrero, Mexico. Kenneth MacGowan, Coll.

(4) Starr, Frederick. Catalogue of Collection Illustrating Folk-lore of Mexico. Folk-lore Society, London. Vol. 43. 1898.

MASKS IN A NEW WORLD DRAMA

It is unusual to find Christ represented in mask form in Mexico. The painted *santos* and carved *bultos* that were used in churches and chapels during Colonial times are common. But rarely did they attempt the more difficult portrayal of the Godhead such as Figure 1. This is a carved wooden mask painted in dark tones, with the red lip color still visible. This mask is a masterpiece of art. Such sensitivity and delicacy of form are not seen in native Indian masks. This may well be a product of European craftsmanship, as the style very definitely refers to western Europe of the 17th century. This rare old mask is a gift to the Museum from Robert Rowan.

Spain was a fortunate step-mother to the New World in many ways. No country of Europe had the heritage of Oriental music and dance which lingered in Andalucía in Spain, where the customs of the Moors persisted longest, and from whence they made their way to these New World shores. It is not strange that natives who centuries before had separated from an Asiatic stock should embrace Oriental influences brought via European conquerors. In Mexico and Central America today are blended native Indian, Spanish, Oriental, and Occidental elements into a pattern that has never lost its originality of harmony, color and drama!

MARION HOLLENBACH

RECONSTRUCTION of PREHISTORIC ANIMALS

WHEN we were constructing the clay model for the life-size Great Ground Sloth restoration, paleontologist Dr. Chester Stock paid a visit to the studio in order to check on the progress. But as soon as he had opened the door, he stopped in his tracks to stare in unbelieving bewilderment at the huge, bulging figure which seemed to be filling the entire room.

To us this incredulity did not come as a surprise. In fact, we had kept on increasing the bulk of our model only reluctantly, after time and again consulting the scale model and the skeleton. Still Dr. Stock was sure that there was some mistake somewhere. The animal simply could not have been that heavy, especially around the pelvic section. So, once more, we carefully rechecked the skeleton, this time together with Mr. Henry A. Wylde from the department of paleontology, with the unexpected result that we had to add a few more inches of clay.

This incident illustrates well how difficult it is to form a correct picture of prehistoric animals, even for those who are thoroughly familiar with the skeleton.

We had a similar experience with the restoration of the big La Brea Lion-like Cat. Comparing its skeleton with that of the African Lion, our *Felis atrox* looks formidable enough, but even for the trained eye it is hard to realize how the difference expresses itself in volume.

Although the lineal dimensions of the La Brea Lion exceed that of his African kin by only 25%, the latter will attain only half the weight of *Felis atrox*. On account of its transparent qualities a skeleton appears to be much smaller than the live animal. Comparison between the human skeleton and the human figure will make this point quite obvious. By tridimensional restoration, however, based on the complete skeleton, we are able to gain much positive knowledge about size and proportion of prehistoric animals.

The fact that our institution possesses by far the largest and most complete collection of Pleistocene fossils creates an ideal situation for restoration work. Not only do we have at our disposal the largest number of complete skeletons, but our collection contains specimens in all stages of development from tender infancy to ripe old age.

In many cases this wealth of material permits us to use the actual skeleton as an armature for our clay model. By this method of restoration we are assured a high degree of accuracy. Correct interpretation of a dead skeleton into a live animal has been made possible by the teachings of comparative anatomy, so that we are enabled to replace each muscle and tendon in its original position, as indicated by the formation of the skeleton. Starting with the replacement of the deeper anatomy, we gradually work up to the surface muscles, including visible tendons and arteries.

At this time our clay model, representing an anatomical study without the skin, does not



SHORT-FACED BEAR (*Tremarctotherium*) showing "step-up" in size from small models.

look very attractive from the artistic point of view. This brings us to the difference between animal sculpturing in general and animal restoration in particular. A sculptor of living animals begins his work with a definite vision of his model. Mood and character of his subject are conveyed by external features mainly, while the supporting anatomy is only "felt" indirectly. Without these external features, most animal sculptors would be very much at a loss.

The restorer, on the other hand, has no living model and must receive all specific information from the skeleton. While he may start out with a visionary impression of his object, his conception must remain flexible and subject to change, until the underlying anatomy of his model has been definitely established.

Only after soberly constructing his foundation may the restorer concentrate on the task of arranging external features with those esthetic qualities without which his creation would remain merely an anatomical study.

That simple-sounding restoration formula calling for "esthetic representation of scientific facts," is not so easily executed. The model must express as clearly as possible the relation between the animal and its environment, i.e., the life habits of the animal. It must also indicate characteristic mental attitude, and should suggest a feeling of prehistoric time. But all this must never be done at the expense of the motivating object, which is "the illustration of physical characteristics." Considering this, it appears obvious that the animal restorer does not enjoy as much artistic liberty as does the sculptor of living animals.

The method of using the skeleton as an armature for the clay model has been so helpful that we are reluctant to part with it, even if gigantic size or scarcity of material present handicaps. In such cases we have achieved similar benefits by the reproduction of all essential skeletal elements in wood, one-third of natural size. After assembling and supporting this wooden skeleton, we use it as the armature in like manner as the actual skeleton. It is also more practical and economical to work out the composition on a one-third scale, rather than in the monumental life size of some of our La Brea mammals.

After the scale model has been finished in all essential details, we must prepare for the life-size clay model. To some extent this job can be advanced by the use of mechanical enlargement facilities. Nevertheless, the task of supporting several tons of clay in modeling condition for weeks and the construction and handling of such giant size molds, present serious problems; but the modeling as such is greatly simplified by the possibility to check and recheck with the scale model.

The next step would be the transformation of the clay model into a permanent medium. Since this is a purely technical, if rather complicated, process we do not have to go into the details.

The choice of the final medium, however, is very important and should be considered before commencing the modeling, since the modeling technique should be in harmony with the character of the medium. In case of those restorations which are now represented in Hancock Park the use of ornamental cast stone was chosen for reasons of economy. Such coarse and massive medium calls, by its nature, for rather simplified, decorative modeling treatment. But after the medium had been chosen, we found that most scientifically trained critics, as a result of their matter-of-fact background, objected to any working technique that would sacrifice detail for decorative effect, but preferred a realistic treatment. Since there can be no doubt that the critical part of the Hancock Park visitors have predominantly scientific leanings, these findings should receive careful consideration. Unfortunately the medium which would best lend itself to naturalistic modeling and at the same time meet the esthetic requirements, would be bronze. But alas and alack, even in pre-priority days this beautiful medium was quite incompatible with the Museum's budget.

HERMAN T. BECK,
Museum Taxidermist

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Mrs. Joseph D. Peeler
Corresponding Secretary

Mrs. Rudolph Liebig
Recording Secretary

Mrs. Lawler Stern
Financial Secretary

Mrs. W. Jarvis Barlow
Miss Lucy Clark
Mrs. Robert W. Cross
Mrs. Walter Harrison Fisher
Mrs. Harold Grieve
Mrs. Preston Harrison
Mrs. Wm. Acland Hood
Mrs. Leslie Maitland
Mrs. Claude McFadden
Mrs. Frank Partridge
Countess Frederic Thorne-Rider
Miss Barbara Wygant
Mrs. Stephen C. Wilmans